



**University of
Reading**

The Reflective Practitioner

Evaluate the factors that contribute to effective learning, with a particular focus on groups and/or use of talk, in art and design.

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Literary Review

Introduction

This literary review will explore the elements that contribute to effective learning in art and design, exploring three main themes:

- dialogic teaching
- group work
- collaboration

I accept these themes as key factors that *can* contribute to better outcomes for teachers and students; with the hope of gaining a deeper understanding that leads to the implementation of my findings into classroom practice, to achieve quality engagement and positive change. I have read a wide range of sources which include core texts, professional publications, journal articles, policy documents and a dissertation.

Dialogic Teaching

Oracy is needed for dialogic teaching, and learning, to take place. The term 'oracy' was first coined by Wilkinson (1965) in the article 'The Concept of Oracy' where he broke down the need to change our thinking on literacy. The Oracy All-Party Parliamentary Group (APPG) published a report in which they attempted to describe the term 'oracy'. To put it simply, anything that encompasses speaking and/or listening, the development of language, vocabulary and/or the advancement of understanding and knowledge through speaking and listening can be placed under 'oracy'. However, they do acknowledge that there is no agreed definition of the term 'oracy' in the education sector. Alexander (2008) states that oracy not only helps students focus, but that it is intimately linked with thought and identity. According to Hickman (2019) for effective learning in art and design to occur, both oracy and literacy is needed.

Dialogic teaching aims to improve engagement by making the quality of talk more interesting, therefore eliciting further inquiry from students. Mercer and Dawes (2008/2013) believe that when a teacher is talking to a student, teacher-pupil talk, the teacher has an 'asymmetrical' advantage, containing the knowledge, power and control over the student and dialogue. 'Symmetrical' talk is more likely when groups of pupils work together. Pupil-to-pupil talk, "*...makes best use of talk as a tool for learning...*"

In the art and design classroom, dialogic teaching can be identified by:

- the teacher talking to the class, small groups/or tables of students and giving tutorials.
- Demonstrations, instructions, modelling through narration, questioning, whole-class discussion, and dialogue,
- Debates and critiques, with the intention to instigate higher-order thinking with the use of open-ended questions.

For students, pupil-pupil dialogic learning is distinguished by:

- students looking over each other's shoulders and inquiring about each other's work, asking questions, and helping each other.
- Conversation and debates about each other's work, ideas, and meaning.
- Working together and successfully using subject specific terminology for concise and meaningful conversations and feedback.

Much of the research on dialogic teaching agrees with the positive influence it has on student engagement and effective teaching. Alexander (2008) strongly advocates for well-structured dialogic teaching yet feels the United Kingdom (UK) has fallen well below par compared with other countries, with its lack of emphasis on oracy. Perrot (2014) agrees, placing much emphasis on the way in which dialogic teaching is delivered, believing that many teachers neglect the robust planning that is necessary to refocus content across multiple subjects. Perrot (2014) provides guidelines to better execute strategic planning of dialogue to encourage higher-order thinking with open-ended questions. In the art and design classroom many open-ended questions occur during one-to-one tutorials, where ideas and meaning link through questioning students about the purpose of their work, forcing them to reflect.

The Qualifications and Curriculum Authority (QCA) (2003, pp. 38–40) believes there is a war against progressive teaching, with a tendency to believe that a noisy classroom is an undisciplined one. Mercer (1995) agrees that children often move through tasks without ever understanding the underlying principles involved – they focus on the procedure. However, working in groups that require talk means students are more likely to discover the principles by linking ideas across subjects. This supports Perrot's (2014) ideas on refocusing content across subjects.

Mercer (1995) breaks talking and thinking into three distinct categories: Disputational talk, which is characterised by short answers, Cumulative talk, which builds over time, and feels safe because of the lack of criticism involved, and Exploratory talk, which is constructive, free-flowing, and critical. Stating: “...*progress emerges from eventual joint agreement...*”

The QCA (2003, pp. 38–40) provides a list on how to recognise whole-class dialogue, which is similar to Mercer’s (1995) ‘Exploratory talk’:

- Shared participation and lengthy responses followed by additional comments from other students.
- Long pauses and thinking time given without interruption.
- Students ‘thinking out loud’ and the teacher speaking a lot less, acting more like a facilitator creating form and pedagogy to comments for clarity.

They go on to say that dialogue should pose more questions than it answers, and that teachers need to have a greater capacity to tolerate pauses and to stop filling in gaps. The QCA (2003, pp. 38–40) believes that discussions in classrooms promote inquiry and teamwork to understand, compromise, and discover solutions.

In the art and design classroom, dialogic teaching is the dominating teaching method, however according to Hickman (2019) there are many different pedagogical aspects of teaching art and design that need to be addressed and decided upon as, “...a more cerebral approach...” is adopted by the UK. Moving away from a student-centred approach and towards a subject-centred curriculum allows for “accountability” and “standards”, however Hickman (2019) argues that a balance between the two is needed.

Group Work

Some researchers believe that art and design education should be delivered in a different way. Hickman (2004) says that a serious rethink is needed - that education needs to change and even questions whether the function of schools should also change. He believes they should be safe places for students to respond to global issues, rather than places where they simply receive information. Hickman (2019) refers to the need for the art classroom to be diverse in opinions to add depth to discourse. He believes that the teacher must possess developed social skills to “...facilitate the development of knowledge and understanding of art.”

Millen (2020) thinks that art teachers can be trained to use groupwork to evaluate students and to help them grow as artists and people. Barnes (2008/2013) believes that teachers need to manage 'social relations' as well as teach content, and that a failure to do so will be detrimental to student progress. Desouza (2018) asserts that it requires participation "...to be *adaptive and critical*" and that this practice requires "...*thinking together*." Instead of uncovering 'truths', the goal should be to create relations across differences through inquiry, locating and unpicking areas of contention to discharge the group from "*escalating conflict*." This can be applied to art critiques because their purpose "...is not to solve or pacify these conflicts but to produce a different model whereby conflicting opinions can coexist..." Newman (2020) goes further by stating that given the right circumstances art critiques can be therapeutic. That they give time and space for the dissecting of the psyche and that "*Working with other artists allows us the opportunity to question why it is that we do what we do.*"

Millen (2020) provides examples of lived experience of students and educators, using the phenomenological method. Her thesis is based on the American education system using the K5-K12 structure. Some key findings include examples of positive and negative experiences during and after art critiques, and questions and prompts that initiate higher-order thinking. She also discovered that when children reached the K6-9 grades, they are better able to participate in critical thinking, however the data suggests that analytical ability strongly correlates with them having negative experiences during critiques. She assumes that this is because the children are more socially and emotionally intelligent. Post-K9 age range, the students found the critiques useful and were better equipped to deal with constructive criticism. Although Millen's (2020) work refers to the American education system, I believe that her findings are transferable because the techniques and age range is what is significant here – not the system which they inhabit. The paper emphasises the importance of how students *feel* during the sessions. Feeling secure and safe, being an important part of the opening and closing of critiques.

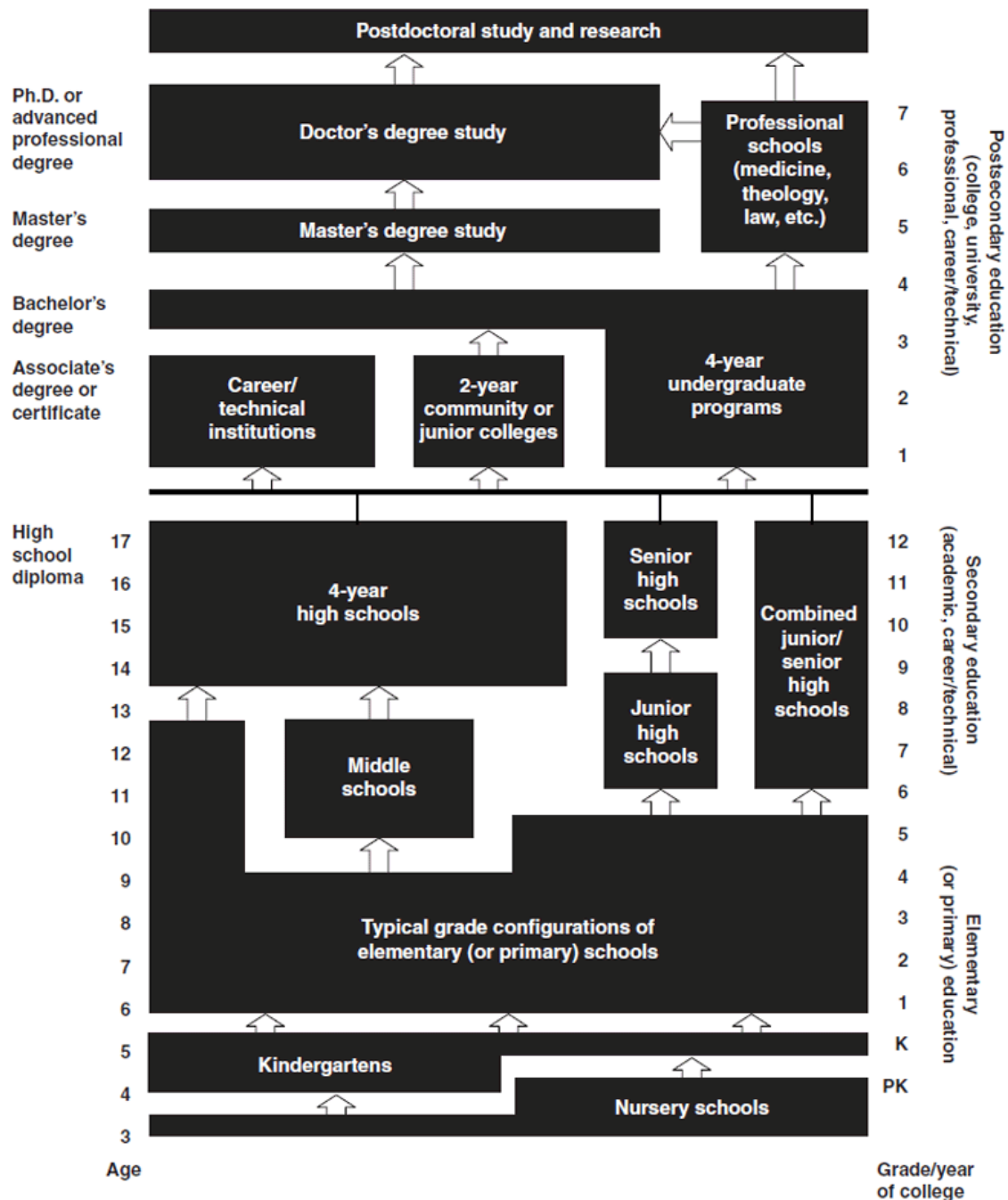


Image 01, The United States of America (USA) education system.

Mercer (2013) discovered through his research project, 'Think Together' that raising students' awareness on how to produce 'Exploratory Talk' does increase the likelihood of it happening. There does need to be a shared understanding amongst the group of the ground rules, and trust. He believes that intervention is needed in the teaching process, that students need to be encouraged to develop their thinking and inquiry skills to promote higher quality thinking. He believes teachers need to provide three elements for students to develop their discussion abilities:

- 1) The teacher needs to practice what they preach by modelling the way they want their students to use language as a tool for thinking.
- 2) Ground rules need to be established before classroom talk.
- 3) Planning well designed group activities that result in debate and reasoning.

He has provided these guidelines because simply putting students in groups and expecting them to produce effective conversation for learning is unrealistic. Students need to be taught how to work in groups, produce dialogue that is helpful to learning and practice it. Alexander (2008) agrees, confirming that higher-order thinking comes from a hybrid of “...conscious effort and direct intervention.” That good facilitation alone is not enough to help students cultivate the skills needed to develop “...higher-order cognitive activities.” Newman (2020) refers to a group collaboration project where she removed all parameters, giving groups total autonomy over what they created. She found that students had a heightened sense of fear and felt “...stifled...” by trying to “...navigate a project without rules... within an institutionalised context...” This highlights the disparities between the therapeutic approach and the realities of students feeling untethered without guidelines within an intuitional context.

Collaborative Learning

Many artists join collectives where they live, learn, and create together, but is this reflected in our schools? Pollard's (2012) research on reflective teaching further emphasises the value of collaborative learning environments, suggesting that reflective teaching can be enhanced within a community setting. According to Newman (2020), although collaboration can feel uncomfortable, it is a powerful aspect of learning in this domain – demanding tension and communication to realise a shared goal. Mercer (1995:93) found, through investigation, that pairs who were more inclined towards “...verbal planning, negotiation and discussion of feedback were the most successful in solving problems.” Interestingly, he acknowledges how quality of thinking can change when children are placed in collaborative situations, stating that they are more able to generalise: “...the extent to which they are able to use what they have learned in one situation, through solving one specific kind of problem, to deal with other related situations...” He describes this as ‘socio-cognitive conflict’. When differing opinions clash, a need for equilibrium emerges to

solve a problem together. This gives way to cognitive restructuring. Alexander (2008/2013) places emphasis on how true dialogic learning can take place in small groups. Stating that the more caring and less competitive the ethos, the emphasis shifts over to 'affective development' over 'cognitive growth'. This indicates that collaboration is an important part of psychological development. Newman (2020) believes that *"In collaborative pedagogies we unravel the Other."* In the art and design classroom, collaboration can be identified as several small groups of students working together on shared projects or tasks, or a class where everyone is working on the same project, such as a mural. Collaboration projects can include personality clashes and students being given tasks by more dominating peers. It will also include planning, negotiation, and conflict. This allows schools the opportunity to educate students on the phases of team development, such as Bruce Tuckman's, Forming, Storming, Norming and Performing model and group roles. Giving further opportunity for students to analyse their own feelings within group structures, and where they place themselves within them, and respond to them. In art and design, there are few opportunities in the UK for collaborative learning to take place under university level. Examining bodies such as the AQA (2015) state that *"Students must sign a Candidate Record Form (CRF) to confirm that the work submitted is their own."* Otherwise, it cannot be marked. This discourages many teachers from setting up collaborative projects such as, group projects and problem-solving activities. There is little emphasis on collaborative learning or co-authored work, decreasing the instances for affective development to occur. Alexander (2008/2013) acknowledges this stating many teachers *"... feel that dialogic teaching's collective classroom ethic ... are being increasingly compromised by current government policy."* Stating that the government values competition over collaboration.

Conclusion

I conclude that oracy is needed for dialogic teaching, and learning to take place in the art and design classroom. *Effective* dialogic teaching includes higher-order thinking, which means I am going to look for the use of open-ended questions and whole class dialogue in my data collection. Effective dialogic learning in pupil-pupil talk includes subject-specific terminology being used, explorative talk and further inquiry. I am going to look for subject-specific terminology during pupil-pupil talk. Putting students in groups to work on art projects together, in the hope they produce explorative talk is unrealistic. Teachers need to model the way they want their students to use language, there need to be rules in place and robust planning for true discourse to occur. It needs careful management and students need to be taught how to achieve useful dialogue to promote higher-order thinking through inquiry. Art and design critiques can be an opportunity for students to practice these conversations, however students need to feel safe and secure. I am going to look for guidelines that are provided by the teacher, to inform pupil-pupil talk, as evidence of opportunities for effective pupil-pupil dialogic learning to take place. Collaboration in art and design can promote affective development and can be identified when students plan, negotiate and clash whilst working towards a shared goal. It gives opportunity for students to analyse and evaluate how they function within groups. The UK does not promote collaboration in art and design, under university level, which decrease the instances for affective development to occur. However, I will look out for any opportunities that students are given to analyse the way they function in collaborative groups.

Data Collection

Introduction

I will collect data, through classroom investigation, to identify the evidence that supports or disproves the literature that I have read. It is important to understand the factors that contribute to effective learning, particularly through talk and groups, in the art and design classroom, to boost instances where effective learning and affective development can occur in students. The art and design classroom offers a unique opportunity to work with students in a different way, where meaningful dialogue, understanding and configurations can emerge. Currently I am operating under the belief that there is a lack of focus on group work and collaboration within the art and design classroom, under degree level. My personal practice will be informed by my findings, and I want to ensure that I am functioning from fact to provide the best learning opportunities for my students.

My literary review informed me that *effective* dialogic teaching can be recognised when teachers use open-ended questions that instigate higher-order thinking from their students (Perrot, 2014). When effective dialogue is taking place (QCA, 2003), discussion instigates further inquiry from students. Mercer (1995) further supports this by identifying that further inquiry from students is a sign that 'Explorative Talk' is taking place. Therefore, I am going to look for the use of open-ended questions from the teacher, and further inquiry from the students, as evidence that higher-order thinking and effective dialogue is taking place.

Effective pupil-pupil dialogic learning can be identified when students use subject-specific terminology during their discussion. Therefore, I am going to look for the use of art and design terminology during pupil-pupil talk. This is more likely to occur when pupil-pupil talk is effectively managed. Students need to be provided with guidelines from the teacher to inform discussion. Therefore, I am going to look for instructions provided to students regarding how they talk to one another.

Collaboration can be identified by giving students the opportunity to work together and analyse themselves within a group context. I will look out for any opportunities that students are given to analyse the way they function within groups; however, I am aware that I am not in a school that provides these opportunities, so this is highly unlikely.

To summarise, I will be looking for data on the following.

- Open-ended questions from teachers, and further inquiry from students.
- Guidelines provided by the teacher to inform pupil-pupil talk, and subject-specific terminology used by the students.
- Opportunities for affective development through collaboration.

Open-ended questions and further inquiry

The data suggests that open-ended questions are heavily used within the art and design classroom, especially during whole-class demonstrations, when the teacher is checking for understanding of previously taught material, and during one-to-one tutorials. Both Appendix 01 (AP01) and Appendix 02 (AP02) contain data collected from year 9 classes, and both lessons started off with whole-class demonstrations that were full of closed and open-ended questions from Teacher 1 (T1) and Teacher 2 (T2), however, T1 asked more open-ended questions than T2. T2's questions were more leading, and they were looking for the 'right answer'. Students' responses were superficial. An example of this happened during AP02 in the Dialogue for Appendix 02 (DA02) that was taking place between T2 and Student B (SB) and Student C (SC):

T2: *"Can anyone tell me the difference between shape and form?"*

SB: *"The shape is the descriptive outline."*

SC: *"The 3D-ness."*

T2: *"What's this shape here? A collapsed circle?"*

Student D (SD): *"An ellipse."*

Students' responses are short. T2's questions are more closed than they are open. The most significant inquiry I saw from students during AP01 and AP02 happened during a demonstration in AP02, when T2 was instructing students on how to avoid the paints from bleeding into each other. Student A (SA) asked, *"Why do people say it's bleeding, when it isn't bleeding?"* During the same demonstration SB was unsure about perspective and asked T2, *"So when you're sat, you can't see what I can see. So if I can't see the raisins then I don't draw them?"*

These two instances were the most significant student inquiry that I witnessed during lessons AP01 and AP02, both SA and SB were seeking clarity from the teacher during an instructional stage when the teacher was narrating their thought process out loud, not during the teacher's use of open-ended questions.

T1 used open-ended questions more successfully during AP01's demonstration, please see Dialogue for Appendix 01 (DA01). T1 asked several open-ended questions during a class discussion on the previously set homework task, where all students were asked to gather around a table with their homework, for a class discussion. T1's questions included:

Whose was successful and why?

What do you like about it?

How has he got it accurate?

What is successful about this one?

What else? What about the colour?

What do you like about this one?

What did you want to say?

Students' responses were longer and required students to focus and share personal preferences. Student responses included:

I like the white between the paper. It is accurate.

It just looks real.

The number of pieces it has.

It has been used effectively.

T1 gave students thinking time and peers did not interrupt. T1's questions were open-ended and did not require the 'right answer'. T1 managed whole-class discussion where responses required thought. This whole-class discussion was successful and fits in with Perrot's (2014) whole-class discussion structure and Mercer's (1995) ideas on Explorative Talk.

During Appendix 03 (AP03), a year 10 class, and Appendix 04 (AP04), a year 11 class, Teacher 3 (T3) and Teacher 4 (T4) provided one-to-one tutorials throughout the lessons. Heavy use of open-ended questions did elicit further inquiry from students during one-to-one tutorials. Students' responses were authentic containing personal information, long pauses and thinking out loud. During AP04, T4 provided Student E (SE) with a tutorial where they were discussing identity, when the following conversation happened.

T4: *"What is it about this feeling of imprisonment that makes you want to do this?"*

SE: *"She loves me too much. One day I am too thin and the next day I need to be careful with what I'm eating because of my weight. She walks in when I'm showering and doesn't give me any space."*

T4 was careful and measured with their response. T4 followed a structure. Firstly, T4 empathised with SE; *"That sounds really tough."* Secondly, T4 gave SE space to be upset by sitting silently with them. Thirdly, T4 gave SE a tissue and explored the subject further. Eventually, T4 brought it back around to the project and asked, *"How can you explore this very painful subject further, in this context?"* SE went on to explore several ideas surrounding binding and restriction, talking a great deal, long pauses were given to SE by T4 and SE was thinking out loud. I witnessed a free-flowing stream of thought by SE, where they were correcting themselves along the way. On occasion T4 would ask open-ended question to keep the dialogue alive and allowed space for SE to think and respond. Silence occupied much of this transaction. This exchange correlates with Alexander's (2012) well-structured dialogic teaching. T4 had a structure and knew how to use the situation to further enhance SE's quality of thinking, which correlates with Perrot's (2012) questioning skills to improve quality of students' responses. The dialogue between T4 and SE strongly suggests that Mercer's 'Explorative Talk' was taking place, with long pauses, thinking time given, and SE thinking out loud, however it was not in a group context. Although 'asymmetrical' teacher-pupil talk was taking place I believe the student felt safe. Millen (2020) spoke of the importance of students feeling safe and secure during critiques. One-to-one tutorials can be critical of students' ideas and work. They can challenge the student. The level of personal and meaningful details provided by SE to T4, would suggest that SE felt both secure and safe during the

conversation. I wonder if a similar dialogue could have happened during a group discussion or critique, if given the opportunity? Or if the privacy inherently given during one-to-one tutorials is a contributing factor of the exchange? This raises more questions for me. I would like to explore this further.

Guidelines and subject-specific terminology

The data I collected shows that no guidelines, at any time, were provided to students to inform pupil-pupil discussion. T1 provided the opportunity for a whole-class discussion during a mini-critique as the starter for AP01. T1 led the discussion but at no point were any guidelines provided to students on how to talk. Mercer (2013) strongly advocates for the need for talk to be guided to increase the instances of higher order thinking to occur.

Subject-specific terminology was used during pupil-pupil talk; however, it was mostly superficial. During AP03 T3 provided students with one-to-one tutorials whilst simultaneously trying to meet the needs of individuals calling for help. Student F (SF) and Student G (SG) were working together to try and complete SF's work. SF was trying to print off images and stick them into their sketchbook, but refused to plug their phone into the school computer in case it downloaded their photo library. SF and SG spent the lesson sending emails, using hotspots and finally SF succumbed to plugging their phone into the computer to complete the task. SG was doing SF's work, as dictated to them by SF. Not completing a task for themselves. Terminology that was used during their exchange included:

Print	Picture	Scissors	Scan/ed	Camera
Photo	Image	Media	Crop	Cut

Other, more advanced, subject-specific terminology was used during this lesson but only during the one-to-one tutorials that were taking place between T3 and their students.

During AP01 some art terminology was used during pupil-pupil talk. An example includes an exchange between Student H (SH) and Student I (SI).

SH: *"How do I get it though? I want purple."*

SI: *"If you mix the red and blue it will make purple."*

The subject-specific terminology that was used during lesson AP01 included:

Primary Colour	Secondary Colour	Yellow	Purple
Red	Blue	Green	Orange

During AP02 some subject-specific terminology was used during pupil-pupil talk through a drawing task.

Student J (SJ): *"You're not supposed to do dark lines. You need to draw it lightly."*

Student K (SK): *"Yeah I did. What is the closest thing to me?"*

SJ: *"Do you want me to design the board?"*

During AP02 the subject-specific terminology included:

Lines	Lightly	Design	Dark	Draw
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At the end of lesson AP02, T2 collected students' homework. As students took their homework out of their bags, they discussed their results with each other. Students were not instructed to do this, but they were keenly discussing it with each other. Words that were used included, nice, like, squashed, funny and stupid. This was a significant period because T2 did not provide students instructions to talk about their work. Pupil-pupil talk did not include subject-specific terminology.

Collaboration and affective development

Across the data there were no occasions where students were asked to work in groups or opportunities for students to collaborate. This corroborates with the literature I have read and my experience with this school placement.

Conclusion

The data I have collected suggests that open-ended questions are a contributing factor in effective learning in the art and design classroom. They are being used during whole-class discussions and one-to-one tutorials; however, my limited data suggests that they don't always elicit further enquiry. Comparing my observations to the literature did confirm that many questions are heavily led by the teacher towards a 'right answer'. Having a better understanding of this tendency means that I will make a concerted effort to rigorously plan questioning prior to delivery and ensure that my open-ended questions are *truly* open. This will give my students more opportunities to develop their thinking and to attain effective learning.

A surprising feature of the data I collected suggests that students often inquire to gain clarity, during instructional demonstrations, when the teacher is narrating their thought process out loud. This was seen in both AP01 and AP02. I would like to read further literature and gather more data to investigate this further.

Subject-specific terminology was recorded in all lessons; however, I would argue that it was superficial. I did witness some image analysis and self-analysis taking place during one-to-one tutorials. I was fortunate to capture data on Mercer's (1995) 'Explorative Talk', however it has left me wondering: would this transaction have taken place during a group tutorial? If one-to-one tutorials were not a feature of the art and design classroom?

Managing pupil-pupil talk was neglected in my placement school. I am aware that pupil-pupil talk does require a structure and guidelines which I will ensure I implement in my practice.

Moving forward I will be better able to identify different types of talk and questioning styles to better inform my questioning and lead pupil-pupil talk. Whenever I give students group work, I will provide guidelines to increase the instances of effective learning, subject-specific terminology being used and socio-cognitive conflicts to occur, to allow more opportunities for affective development. Data on collaboration was not collected on this occasion but it is a great interest of mine and I plan on investigating it further.

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Did the teacher use open-ended questions during dialogic teaching? If so, did it elicit further inquiry from student/s?	Is subject specific terminology being used during pupil-pupil talk?	Are students being giving guidelines , from the teacher, to inform their group work discussion?	Are students being given the opportunity to work together on co-authored work , or collaboration projects?
Yes. During the beginning of the lesson the teacher asked the students to gather around a table, with their homework, to discuss the results as a group. Many open-ended questions were used from the teacher towards the group of students. The students participated by answering the questions. No. It did not elicit further inquiry from the students, however they did answer the teachers questions using full sentences.	No. Subject-specific terminology was being used during this task. The words included:	No guidelines were given during the starter task to inform discussion.	No.
Yes. During the main content of the lesson further open-ended questions are asked by the	Yes. Subject-specific terminology was being used during this task. The words included:	No guidelines were given during the main content task to inform discussion.	No.

teacher. Balloons are in the centre of the tables, all secondary colours. The students participate by answering the questions. No. It did elicit further inquiry from students.	Secondary colours. Primary colours.		
Yes. During a demonstration part way through the main content, the teacher got the students to stand around a table to watch her, she narrated her thought process and asked students open-ended questions. Students did not participate this time in answering her questions. No. It did not elicit further inquiry from the students.	Yes. Subject-specific terminology was being used during this task. The words included: Secondary colour Primary colour Hue Note: Concentration levels dropped off and students were more disruptive. Conversations about other things were happening.	No guidelines were given during the main content task to inform discussion.	No.
Yes. Open-ended questions were being asked by the teacher. During the painting task the teacher went around to each table and had	Yes. Subject-specific terminology was being used during this period, but it was superficial.	No guidelines were given during the main content task to inform discussion.	No.

conversations with groups and individual students about the task. Yes. It did elicit further inquiry from the students being spoken to, but on answering the teachers questions.	Students were talking about mixing the colours to create secondary colours out of primary colours. Using the names of the colours. Example: <i>"If you mix the red and blue it will make purple."</i> Note: There was a nice atmosphere in the room and students were getting on with the task. Low level chatter was happening.		
Yes. The teacher used open-ended questions when asking students directly about their homework and process. During this period the teacher went around to collect homework and tick it off. Students were happy to answer questions directly.	Yes. Subject-specific terminology was being used during this period, but it was superficial. Students were talking about mixing the colours to create secondary colours out of primary colours. Using the names of the colours: Red	No guidelines were given during the main content task to inform discussion.	No.

Yes. It did elicit further inquiry from one student who asked the teacher if she liked her homework. A short dialogue happened between the teacher and student.	Blue Purple Students were also talking about their homework results and showing each other. No subject specific terminology was being used, just superficial words: Like Good Note: There was a nice atmosphere in the room and students were getting on with the task. Low level chatter was happening.		
No. The teacher did not use open-ended questions during this task. Where the students were instructed to annotate in their	No.	No.	No.

sketchbooks from the options on the board. No. It did not elicit further inquiry from students.			
No. The teacher did not use open-ended questions during the plenary. They were closed questions that elicit specific one-word answers. No. It did not elicit further inquiry from students.	No.	No.	No.

Dialogue for Appendix 01 (DA01)

Time	Teacher Activity	Teacher Dialogue	Student Activity	Student Dialogue	Notes
13:40	Collects the children from the hallway.	Year 9's, stand in single file. Thank you	Stood in line. Move into a single file line. Enter the classroom and stand behind their chairs.	Chattering	
13:44	Students stand behind their chairs.	Ok you can all sit down.	Sit down		
13:44	Teacher instructs students immediately as they sit down.	Do not touch the balloons.	Looking at the homework task given to them last week on screen.	Low level chatter	
13:45	Takes register.		Respond to their names.		
13:45	Calls out students who have detentions today. Reminds them to attend their C3 sanctions. Asks them,	Are you aware that you have a detention today?	Students respond.	Yes Miss	
13:46	Instructs students to bring their books to one table. Teacher lays	"Please bring your homework to this table?"	They surround her. Lots of chatter. Sudden excitement		

	them out so everyone's work can be seen.	Come and stand around. Thank you. We are going to look at and discuss the homework task.	caused by what seems to be embarrassment and dread. Children look fidgety. Pointing at each other work. Commenting on each other's work. Chatting, excited.		
13:47	Teacher compliments students work.	Wow what some great results. these look great. Look at how different they are. You were all given the same task, but you all responded very differently. Who would like to remind us of what the task was? What did I ask you to do?		We had to make a collage of a cereal box. Using different colours and hues.	
13:48		What sort of papers could you use? You two need to be focussing on me.		An old cereal box.	

		What sort of card? Where could you get it from.			
13:49	Asks student A directly. Asks student B directly. Asks student C directly.	Where did you get yours from? What about you, what did you use? Where did you get yours from?		A) The recycling. B) A printer. C) A cereal box and packaging.	
13:49	Asks student D directly.	How did you make yours?		D) I used junk mail and from a newspaper.	
		Whose is successful and why? Who wants to get us started?			Lots of giggling
	Targets a student directly.	What do you like about it?		I like the white between the paper. It is accurate.	Lots of chatter.
		How has he got it accurate?		The shapes	

		Do you have your book today? Do you have your own?			
		What is successful about this one? What else, what about the colour?		The number of pieces it has.	
		What about the hue?	Discussion		
13:53		What did you want to say? What did you like about that?		It just looks real.	
13:53		What do you like about this one? Where have these papers been found from?		It has been used effectively. Newspapers yes.	
13:53	The teacher is talking about textures and the textures of the collages.	You have all had the same task, but all had some different responses.	They students are adding comments and enjoying themselves.		

		OK class you can go back to your seats and sit down. Put your hand up if you need to stick your homework into your sketchbook.	Lots of chatter as they sit down.		
13:55	Organises the students.	Can you get that stuck in then? Can you write your name on the back of that please?	A student comes up to her to show her his work.		
		That's looking great.	Students glue their work in.		
13:56	Teacher hands out paper. Asks the students to share the glue sticks, whilst handing out paper.	Can you use the glue stick and pass it on. You need to share the glue sticks.	Low level chatter.		
13:57		That was great to review your homework. Now lets get on with today's task.	Students put their hands up.	These ones are secondary colours.	

		What is different about these balloons? How do these balloons differ from the last set of balloons we painted?			
		Why are they secondary? What makes them secondary?	Student puts hands up.	They are made up of primary colours mixed up miss.	
	The teacher then shows them the colour wheel on the board and describes how the colours next to each other mix to make the secondary colours.	I am going to give each table a pallet of primary colours.			
14:00	Gives them a 2 minute warning and asks them to write the title in their sketchbooks.	On your next page, can you put that (points to board) in your books please.	They are writing their title down in their sketchbooks.		
		Is your neighbour doing it? Has your neighbour done it?	Students write the title down slowly, with a little chatter.		

	Teacher asks them to stand around the centre table again in order to give them a demonstration on how to mix secondary colours.		Students gather around the table.		
	Teacher then tells them the task.	Are you ready to watch? You are going to paint all three balloons leaving the white reflective bits as white gaps.	Students listen.		
14:03	Teacher demonstrates how to draw the balloons. She narrates her thought process out loud to the students.	I am going to start with the front balloon and then work my way backwards. So the middle balloon will be next. And look I can't see that part of the balloon from where I am sat, so I won't draw that in. Now I am going to move to the last balloon – the balloon at the back, in the background.	Students stand around listening and watching. They look like they are concentrating.		

		The entire time I am doing this I am pressing gently on my pencil to create faint lines. I am doing this so I can add variation to the weight of my lines, if and when I need to rub areas out it will be easy because I have pressed so gently.			
	Teacher then tells them about making different greens and the variations between them.				
14:05	Asks a particular student.	Are you concentrating, because you will be doing this in a minute?	Mainly listening and watching. One student is getting fidgety.		
14:06	Teacher then demonstrates this.	Can you remember, how did we use our brushes to help create form?	Children at the back being disruptive. Low level. Fidgeting. One student rocking side-to-side into people.		

		We used directional marks and watered-down tones to create form.	No one really answers her question.		
14:07		Ok class, the first job is to sketch it out, I am going to give you the first few minutes to do that – off you go.	Students go to their seats to sit down but are getting a bit disruptive towards each other.		
	Teacher reminds a child that they are responsible for bringing in a pencil. Is bent down to their eye level and talking to them. Being gentle during the conversation.	Would you like a better pencil?		Yes please.	
	Talks to the children individually who are stuck and who are low attaining.		Students keep calling out for the teacher. Low level chatter.		
14:10	Teacher loudly reminds them that they should all be drawing the		Students are getting on with the task.		

	balloons, sketching them out.				
	Teacher shows the students a Y11 painting and shows them how the balloons are sphere shaped. Teacher emphasises how they have been painted. Teacher points out the directional drawing and different hues that have been used.	How has the artist emphasised form in their painting?	Students don't have any answers.		
	Teacher hands out the pallets/ paints and shows a student how to hold the pencil down lower in their hand for more control.	Look if you hold it down closer you will have more control over the pencil.	Student asks teacher for their opinion on her drawing. Students are chatting and getting on with the task.		The room is a little louder now.
14:12	Teacher hands out water pots. Speaks to a specific student about	You need to come and help me with the water pots and	The student is helping – not particularly happy about it but doing it and moving		

	their attitude and expression. Teacher tells them; She gets the restless child jobs/tasks to complete that involve moving around. It also always keeps that child with her.	paints. (hands him pots and paints to give to each table)	around by her side as her assistant.		
14:14			Students are mixing colours and enjoying themselves.		
	Teacher rotates around all the tables and all the students. She is talking to the tables as a group and individuals on each table who are asking her for help.		Students are laughing at their pictures.		
	Teacher asks a particular student.	Can I get you another pencil?	Takes pencil.	Yes please.	
14:16	Teacher is having friendly banter with the children and smiling a lot.	Are you the sort of person who likes to keep all their vegetables separate on the place as well?	They are enjoying themselves.		

			Children on each table are talking to the teacher as she goes around.		
	Referring to a pencil.	Would you like to borrow one?	Students are getting on with their work. Talking but contained. Mainly happy and chatting.		Very nice atmosphere in the room. Well contained and tasks are being complete.
14:18	Teacher shows a comparison. She has picked two students work to show the rest of the class. She points out how they have worked, how their process is working.	Look up, thank you. They have been clever and made enough paint that they don't run out. They are painting in the direction of the balloon. Look they have left out the reflections. They have been left white. Look up.	Students listen quietly and look at the pictures that are being shown to them.		

		They are using sweeping actions sweeping gestures, they are following the shape and making 3D Form.			
14:20	Teacher with other students talking.			Student B asks; Miss do you like mine?	
14:20	Teacher goes around to each table and talks to the students directly.		Students listen and are mainly painting their pictures.		
	Teacher reminds them... She compliments a student about how their work.	"Remember to water your paint down to get different hues." You see where you're rounded marks.	Students are quieter, but still low level chatter happening.		
14:23	Teacher goes to another table and helps a student struggling. Helps him in particular. Teacher supports him. She then helps another	Water it down.	Another student calls for her.		

	student on the same table.				
	Teacher asks her to wait for one moment. She is helping another student and then makes another pallet.	How are you creating a 3d form? How are you doing?	Student responds enthusiastically.		
14:25		What else are you doing to make your marks realistic?	Student listens and carries on painting.		Class is a bit louder.
14:26	Teacher sits down and looks for a form.		Students are getting on with their work.		
		Well done to students who are getting on.	Student gets up and walks around for a while. Looks unsettled.		
14:27	Teacher gets the students on each table to show each other their homework. Marks it off on her sheet.	How have you done this one then?	Students explains		

		What program have you used to create that.	Students tells her his process.		
	Teacher compliments his process.		Students seems very happy about that, and with what they have created.		
	Unsettled child is still up walking around and now visiting other tables.		The classroom discussion is about their homework and their paintings. There are other general conversations. They are talking a lot with each other.		Lots of happy kids talking and some quiet ones concentrating on their paintings.
14:30	Disruptive child goes around with the teacher and marks their homework as complete so he can visit everyone and stands up. Keeping him busy.		Children are smiling a lot laughing and talking,		
14:32	Teacher moves to another table with the same student following her being her helper.		He is helping her and getting lots of attention. Going back and forth to student B.		

14:33	Teacher goes to the last table with the same student.	Lower your voices – thank you.	Looking at the teacher and answering her questions regarding their homework.		
14:33	Asks child to take a seat now please.		Students is still walking around.		
14:34	Teacher changes her slide. Gets their attention. Asks them to stop talking.	Ok everyone look this way. Stop talking – thank you. Look at the board. You can see some keywords. I would like you to annotate these drawings using these key words.	Students go silent. Look at board.		
14:35			Students get louder again. Still painting. A few are annotating.		
	Checks on disruptive students directly.	Students can you please put your paintbrushes down and write these words down with your pencil on your page.	Student talks to others and ignores her.		

		Can you please write these words down on your page somewhere?			
	Teacher asks disruptive student to focus on the task. The get them to pack up.	You are going to leave the book open on the page they are on so they can dry. Leave them where they are. Please put your paintbrushes in the paint pots in the middle of the table.			
	She then goes to each table and asks them to place their brushes in one pot. Then asks another student to help her from each table.		The chosen students are happy to help. A lot of movement suddenly.		
14:39		OK year 9's, stand behind your chair please. Repeats.	Students get up and start putting their blazers on.		Quietens down
		Students can you please leave the conversation alone and stand behind your chair please? Behind your chair please.	Students get loud.		

		You know the quietest tables go first please. Disruptive student find your chair please.			
	A recap on today's lesson.	What types of colours were you using today?	Answers and then dismisses them first.		
14:40		What are those 3 colours you were given?	A student answers and they are dismissed.	Primary Miss.	

Did the teacher use open-ended questions during dialogic teaching? If so, did it illicit further inquiry from student/s?	Is subject specific terminology being used during pupil-pupil talk?	Are students being giving guidelines , from the teacher, to inform their group work discussion?	Are students being given the opportunity to work together on co-authored work , or collaboration projects?
Yes. During the beginning of the lesson the teacher asked the students to gather around whilst the teacher gives a drawing demonstration. Many open-ended questions were used from the teacher towards the group however they only needed short answer responses. Yes. It did elicit further inquiry from the students. The students participated by answering the questions with short answers. Questions to the teacher included:	No. Subject-specific terminology was not being used during the demonstration between pupils. Some questions were asked during whole-class discussion.	No.	No.

<i>“Why do people say its bleeding when it isn’t bleeding?”</i> <i>“So when you’re sat you can’t see what I can see. So if I can’t see the raisins then I don’t draw them?”</i>			
Yes. During the next stage of the lesson the teacher asked the students open-ended questions, whilst walking around, during the task. Yes.	Subject-specific terminology was being used during the drawing task. The words included: Lines Dark Lightly Draw Design Example: <i>“You’re not supposed to do dark lines. You need to draw it lightly.”</i> <i>“Yeah I did.”</i>		

	<i>"What is the closest thing to me. Do you want me to design the board?"</i>		
Yes. Open-ended questions were asked by the teacher. During the next stage of the lesson, the teacher holds up a few good examples of students work and asks some open-ended questions. No. It did not elicit further inquiry from the students.	No. Students were listening.	No.	No.
No. Open-ended questions were not asked by the teacher. The teacher gave another demonstration where they narrated their thought process. No. It did not elicit further inquiry from the students.	No. Students were listening.	No.	No.

No. Open-ended question were not used by the teacher as they collected homework. Yes. Some students did ask: <i>“Can I bring mine in tomorrow?”</i>	No. Subject-specific terminology was not being used during this period, but they were discussing their homework as they showed it to each other. The words included: Nice Squashed Funny Stupid	No	No
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Dialogue for Appendix 02 (DA02)

Time	Teacher Activity	Teacher Dialogue	Student Activity	Student Dialogue	Notes
12:11	Goes out to collect students. First slide on board.				
12:17		Stand behind your chairs. You just need a pencil, don't get anything out but a pencil.		Sir is it someone's birthday?	
12:18		3,2,1 – listen. Because of your late exit from music you are already 7 mins late. Nice and calmly, we're going to sit down.	Children sit down.		
		Shhhhhhhhh, uh. I understand that when there is a gap between my lesson you			

		forget my rules, but I want complete silence for the register.			
	Teacher takes register	Are you aware you have a C3?		Yeah	
		Are you aware you have a C3?		Yes sir	
		Right very quickly, can you all look at the board then please?			
	Late student enters	I'm glad you made it.	Late		
		We are going to use all the things we have learnt so far, in this task.	Student calls out and gets C1 for calling out.	I don't even know what a line drawing is.	
		Shape of things,	Student A now gets C2.		
		How do we show depth on a line drawing?			
		Do you remember the cake drawings? We looked at one thing. So, if you have an object closer to you is it going to be bigger or smaller. Repeats.	Student.	"Composition"	
		So, we are looking at scale, we are going to...			
		Can anyone tell me the difference between shape and form?	Disruptive and talking back.	Student B: The shape is the descriptive outline.	

				Student C: The 3D-ness, sir.	
12:23	Gets them to gather around a table for a demo. Moves them into certain areas.	OK we are going to make a line drawing. Why are we using a HB pencil?		Because it will be a line drawing.	
		We don't want big lines. We are trying to show form through colour.		Composition.	
		The composition, where you're sat you need to work out whether it's going to be this way, or this way? What way is that.		Landscape.	
		Is your head wider than it is longer?			
		Start by drawing the board, do not use a ruler. I know that these angles here will have to disappear into the future. What is going to be my reference in this picture. My can is going to be that sort of scale. What's this shape here? a collapsed circle?		An ellipse.	

		Well done you go back down to a C1.	Student dances.	An ellipse. can you stop dancing?	
		Remember I don't want big dark descriptive outlines because I am going to use light paint to help create form.			
		So you have lots of different ellipses in here and work your way across the composition. What's in the background? I've got this cone?		It's a party hat.	
		Because every day in art is a...		Partyyyyy	
		You're going to use a really good quality paper – water colours paper so it doesn't bleed.		Why do people say its bleeding when it isn't bleeding?	
		Can you see big dark descriptive outlines.		No	
		Shhhhhhhh now student A Shuush no. shhh shhh shh.			
		You need to concentrate on the object immediately in front of you. You need to concentrate.		Look	

		What is the first rule in observational drawing?			
		Yes you look. You have to concentrate. If you stop looking and start making it up you will start messing it up. We are going to try and fill up our page.		So when you're sat you can't see what I can see. So if I can't see the raisins then I don't draw them.	
12:32	Tells them to sit down				
		What is the first thing we are going to do? Is it going to be landscape or portrait? Actually, the first thing – can you put your name on the paper please.		Student A, well that's not the first thing.	
	Teacher hands out paper	Shhhhhhh			
12:33		Right so – we are having to really really concentrate – we are going to work really quietly.	Students have low level chatter happening.		
	Teacher sits at desk.		Student makes squeaky noises on the chair.		
12:34				You're not supposed to do dark lines.. You need to draw it lightly.	

				Yeah I did.	
12:35	Assistant teacher helps student.		Low level chatter.		
		So remember first rule is we have to look. Make sure the object closest to you is the first thing you draw.		What is the closest thing to me? Do you want me to design the board?	
				I cant draw	
		You can draw ive seen it. Start off with that. Right who contributed at the beginning? Remember it was a printing out photographic homework. As x just asked he had a hamster that throw himself under it.			

		Where else can you print things off?		Here	
		Remember you have homework set every 2 weeks. Just remember		I like your tie.	
		If people don't have homework in. You will get a c3 an hour of your time. Put your hand down riley. No more talking, just concentrate.	Low level chatter		
	Teacher walks around.	Very very quickly – I am aware you haven't done the same perspective lesson as my other lesson.			
	Does a drawing on the board.	How on earth can you draw a board like this? You cannot see the board like that. There is only			

		one way you can see it like this. What way is that?		Birdeye view.	
	He shows them the lines get smaller as they go away.	If you're looking at an angle then So think about the angles and perspective. Student A			
		So look at the perspective of that board. No one should have a perfect square or rectangle because you are floating if you are above.			
		Student x take that out of your mouth. You have 20 minutes. You have to get most of this done today. Everyone should be sketching in...something beginning with C...		Composition	
		Composition, well done the way that things are laid out.			
		Nice and lightly. Why don't we want big dark descriptive outlines. What do they do?		They make things flat	

		They make things flat, show through the water colours.	Chatter increases		
		SHHHH, Shhhhhh			
12:45	Gives a student an individual	Good start. First rules I what.... You have to keep looking you have to keep looking. Ok start with this. That line there going that way yeah.		Do you like art?	
		Yes I do it for a job.			
		Remember that this is a complicated drawing, isn't it z?			
	Teacher helps individuals.		Low level chatter		
			Most students are getting on with their work quietly.		
12:48	Teacher moves across to a new table. Talks to the table. Walk around.	That's a nice drawing. Ok			

	Picks up two images	On the count of 3 put your pencils down – look this way please. Two good drawings			
		Why have I picked up x's?		Observation	
		Rhymes with whale.		Scale	
		I have a really good idea that the hat is towards me because I can see it.			
		the way in which x have planned the placement.		Composition	
		Ok we have 10 mins left. We are getting the basic drawing out and you will do the rest tomorrow.			
12:50	Is that	Shhhhh , shhhh, shhhhh			
		Ok I am going around to look around to see who is going to art heaven and who is going to art....		Hell	
12:51		Who is going to art heaven????		Look sir it's not working	
		You can draw – everyone can draw.		I can't draw.	

		Everyone can draw so what are you doing? Scale wise, place that over here. You can do it.		Sir this is making me want to cry.	
		Don't cry - wait until lunch time. Let me get some praise points out, one minute.			
		Your bottle is drawn beautifully but shouldn't it be parallel?			
		Beautiful bottle. Who is going to art heaven and who is going to art hell?			
		I can see the creative meter is dipping we need to focus a bit more please. Shhh shhh	Class quietens down.		
				Sir I can't do it.	
	Demo to a student.	Right jump out of your seat for 2 seconds. Let's get that drawing over there, (demo) I can't see that can I?		No I can only see to there.	
		So I'm going to draw.		We are your least favourite in your class.	
		You have 7 minutes left. Then you are going to hand in your books please. Remember I am		Sir shall I get out my homework?	

		working my way across - there is a gap and this is going over there,.			
		So you can work out that this goes up there and this goes down there, you are going to use a		How am I supposed to work this out?	
	Continues with demo as a student debate with the teacher.	Look at the ellipse, look.	student takes his seat back.		
12:57	Gets box	If you have got your homework get it out, we are going to put them in your books.	Class gets louder. Lots of chatter and laughter.		
	Gives out books to students				
	Gives out glue sticks.	Get your homework out now please.			
12:59	Gives some books to student A to hand out (disruptive student)	Walks around and give our scissors.	Lots of chatter. Students seem happy. Many are getting on with the tasks.		
13:00				Sir are we taking this home?	
	Bring it in tomorrow.	Have you stuck it in?		Sir I left mine at home.	

13:01			Cutting out pictures and sticking them in their books.		
		3,2,1, AHHHH NON NO NO NO Shhh.			
		Your work should be stuck in and the title for this should be "food face." What do you put next to your homework, so we know its homework?	H/W	Yours looks funny – it's squashed. Yours in nice. Mine is stupid.	
13:02	Teacher talks to individuals	Once you have stuck your homework in can you hand in your books by piling the books in the middle of the table.			
		There will be loads of praise points for the homework.		Sir if we didn't bring them in today can we bring them in tomorrow?	
		Because we are such a nice community then you can bring it in tomorrow. Remember those of you who have not done it will be in defiance and I may have	Students stands up and says can he		

		to call home and speak to your parents and set you a H3.			
13:07		So tomorrow you are going to be in here. SO SHHH, you are in here tomorrow P2 in the exactly that same seating plan.	Standing quietly behind chairs.		
		SHH			
		You aren't going to run; you will be rugby tackled.		Sir how tall is Mr Jones?	
		Who?		The freakishly tall one	
		I believe he is 6'7.			
13:08				Sir I've got a bad back, I've got to walk.	
	Stands in the doorway.	Nice and quietly we are going to start going, Nice and quietly, Well done everyone.	Students leave.		

		Shhhhh			
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Appendix 03 (AP03)

Did the teacher use open-ended questions during dialogic teaching? If so, did it elicit further inquiry from student/s?	Is subject specific terminology being used during pupil-pupil talk?	Are students being giving guidelines , from the teacher, to inform their group work discussion?	Are students being given the opportunity to work together on co-authored work , or collaboration projects?
No. The teacher delivers a presentation on how the mark scheme is split and how many marks the sketchbook has. No. Students listen.	Yes Terminology used includes: Paper	No	No
Yes. Teacher does asks students open-ended questions during one-to-one tutorials. Yes, it does elicit further enquiry from the students having their one-to-one tutorials.	Yes Student A and Student B are trying to print things off from their phones, without plugging into the school computer systems. They are trying to get work done, but they are using superficial terminology such as: Scan	No	No

	Crop Cut Photo Print Picture Camera Download		
Yes. Teacher does asks students open-ended questions during one-to-one tutorials. Yes, it does elicit further enquiry from the students having their one-to-one tutorials.	Yes Student A and Student B finally manage to print off some images. During this short period towards the end of the lesson the following subject specific words are used during pupil-pupil talk. Photo Print Scissors NOTE: Student B: <i>"Well it's your fault if you have lost it."</i>	No	No

	Student A: <i>'No I haven't, it's at home. I just can't be bothered to bring it in.</i> Student B: <i>"Well you will get a U then."</i>		
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Dialogue for Appendix 03 (DA03)

Time	Teacher Activity	Teacher Dialogue	Student Activity	Student Dialogue	Notes
11:13	Gets them to sit down	Right ok guys can you sit. No do not start. I mean it you have plenty to do.	Student approaches teacher for chat.		
11:14	Takes register	Guys no leave that that is not your coursework. None of that's ours. You know what sometimes things do go wrong and that's ok. Ok guys we have 4 hours left for these final pieces, it's amazing how quick it all goes.	Listening		
11:15	Goes over the course work structure.				
11:16		Please don't talk over me.	Listening		
	Gives a thorough outline of how to show their development in their	It is worth 25 marks. You want to put 75 percent on your sketchbook and 25 percent of the time on your final piece, but			

	sketchbooks. Explaining, no questions, gives ideas on how to structure their development.	realistically you generally spend 75 percent of the time on your final piece and 25 percent of your time on your sketchbook.			
11:19	Provides individual tutorials.	Student B, have you started your final?		Student A, I don't even know what I'm doing. Student B, I have started. I'm just going to get a piece of paper.	
11:21	Teacher helps students	Do you have a pencil. You don't want it too heavy. Just enough pressure that it does a line. Bring it over here. That's alright. B come over here please.		Student B, Yeah alright miss, I'm just trying to get the internet.	Quiet in the classroom.
11:23	Teacher takes out student A for a word.		Quietly getting on with work.		
11:25		Have you got your book Student A.		Student A, I don't have my book, I left it here last time because I was in pastoral.	
	Teacher talks to class.	Don't guess stuff, I want you looking really close for the details.		Is that my books?	

		Yes, it is your book. Do you need a phone lead to get photos off? Text and image for photography.			
		Got to images.	Getting on with work. Low level chatter. Table 1 are talking about explosions.	Table 1) Ah I saw this cool car. My mums bought an electric car.	
11:27	Teacher helps student C.			Scan I have a picture?	
		Yeah, you can have a picture. But you need to write about where this came from.		It hasn't scanned.	
11:28	Teacher enters and removes Student B. Teach was very angry.	On phones there is a scanning app, it scans documents.			
11:30	Still helping student C.	So in my notes there is a scanned documents. I don't know if this will work but its worth a try. Yeah that looks alright. So now I need to email it to you.		Student A, Miss, is that right?	

		Yeah that's right. Maybe you can do it handwritten and the other one you can type it.		I don't know how to print it miss.	
		Save it first. Call it identity of something.		Student A, the last time I did it, it never worked. Oh, that's why it didn't work.	
11:33		Straight there, straight back, go straight there do not stop. You aren't going to be bored.		I'm going to be so bored now.	
	Teacher still talking to C.			Student D, Miss.	
	Goes to D.	We will need to get a photo in your book.		Student A, comes back, miss I never got it because there is loads of people in there and it was terrifying. They were all staring at me.	
	Goes to grab a print from another classroom.		Student A & B talking to each other.	We were running around at break and Mr Jones was running after us. That's why she got taken out.	
11:35			Student A, talks to student E.		
		Do you need to print your picture?		Student B, I can go with her.	
		You print it and I will go.		Student B, No I will email it to myself.	

				Student A, I don't have a hotspot anymore. Why don't the school have any wifi. Student B, I know it's so stupid. You can use mine. It's called "ipad". Because my dad doesn't know what he's doing. Student A, Thank you very much. I need to print a picture of me, but everyone is going to see a picture of me out of the printer. Student B. You're going to go away. I will be left on my own. A, it's not even working. I am not putting a lead onto my camera because it will download all my picture. Student A, Yeah, me too. I am not doing that. Oh my god my phone is actually slow. How is everyone finish when I haven't even started, Student B, I finished in like 2 lessons.	
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				Student A, she told me I need to work. I always get a C4, I am not going to PE, as I don't want everyone seeing me in the changing rooms and I don't even have a PE kit. My phone is not loading this. Can you get me a lead? If I send you a picture of me can you print it out, because mine isn't working? Student B, yeah, I can try. Student A, that is such a sexy picture. Please load. Student B, look at the emails I've sent. Student A, all of my other messages are sending. Student B, unread flagged to me. Student A, Yeah, I just got to see if this will send it to myself.	
11:42				Student A, I'm going to get beaten up tomorrow. I'm going to get loads of beef.	

				Student B, it's not shown up. I will just print it off. Student A, you're going to print something random. Everyone thought I was dating him as I was sat on him, and he took a picture, and he sent it around to everyone. I have standards. I can't believe everyone thought that. Student B, hang on, how do I crop it? Student A, My phone does not work, media. My house is going to get battered tomorrow. Student A, you know those girls, and they told me I was pregnant. So they said he was going to cut their tits off and shove them down his face and now they reported him and he is going to get done for paedophilia. Student B. I am trying to do this, but I can't figure it out.	
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				Student A, you need to print it off small so it goes in my book. Student B. I love your profile pic. On outlook. Student A, shut up I look so pale. My hair is shit. I have so many dead ends and I only got it cut two days ago.	
11:46				Student A, is it working? Student B, no. Student A, why is nothing working. Student B, let me see if I can do it on Teams. Student A, what if I connect from your hotspot it should work. Wait I am disconnected.	
	Teacher comes back over, with a different student.			Student B.I think I can do it. Photo library.	

	Now checks with student A and B.				
		While you are waiting for that let me get some scissors so you can get on with that.		Student A, have you been added or removed? Student B, look I don't think this is going to work. You can do it where you can touch phones and it works. Student A, My phone is so shit. My phone is so bad.	
		You could use your school profile picture.		Student A, I am not having my school. Profile picture. Student B, I've got to see as it's not opening up.	
				Student A, thanks very much, why is it just not loading?	
	Teacher help Student F.	Yeah image. Rotate. Yeah 90 degrees clockwise. Then image adjustments and try brightened and contrast to see if you can get it brighter and sharper. Yeah that looks good. You could straighten it if it is not quite straight.	Table 1 are still talking about cars.	Yeah, I like Ferraris.	

				Student B, what do you want me to look on? Student A, well it should say.	
		just use your lead.		Because it will take my photo's. It's really dodgy in there.	
				I will plug it in, but I don't want anyone seeing my pictures.	
	Teacher helps Student A	You just need to pick the one picture you want.		Student A, wait can I not do this?	
		You've got 20 minutes guys.		Student A, can you guard me please? Student B, yeah, I will. Student A, allow this device to access photos. What do I press? Student B, Open, maybe click the most recent one, click the first one. Arrggg someone's abbs. Student A, that's my bum. Student B, yeah you can't use these. Student A, because I can't see what I am doing.	

	Teacher helps Student C			Student A, This is so dodgy. How do I do it? Student B, Press the 3 dots. And then just save it. Student A, then what? Student B, then go on word. Student A, can I take this out now. Student B, yeah. Student A, because I don't want people seeing this.	
11:55	Teacher helps student F. Teacher technician enters room for 2 minutes.	Right so if you go there and drop the opacity bit.	Students are working quietly, a few conversations. Table 4 are talking quietly.	Student C are you ok? Student D, yeah.	
11:56	Teacher still helping Student A.	Yeah, you can put words over the top. If you are going to put		Student A, I got called fat yesterday. Student B, fake.	

		bullying words. Just think about them and put them on top.		Student A, I am not fake. What words shall I do? Miss!	
	Teacher helps Student F.	Oh, I quite like that, that looks really nice. I like the white. You could partially overlay that. We might save a couple of versions.		Student A, I am so proud, I got called anorexic. I get called that all the time. Student B, I'm just going to print it. File, print. Yeah there. Student A, what would you do? Student B, you have to press colour.	
				Student B, Hang on see what it said.	
			Student A & B leave the class.		
12:00		You only have 5 minutes guys.			
		What I don't want is everyone doing their final pieces at home.	Table 4 is talking.	Student C, how is she scary? Student D, yeah, she's scary. Student C, how?	
12:01				Student A, Do you have scissors? Student B, Miss where are the scissors.	
	Responds to student A.	They are over there.			

12:02			Cutting out pieces of paper.	Student B, these scissors are rubbish. Student A, yeah, they are like hair scissors.	
12:03	Teacher is helping students individually.	Right then go and collect them.	Another student leaves the room to get more prints from another room.		Room has gone quiet.
		Right guys I'm going to have to stop you there. If your work is wet, stick it on the drying rack. But dry can come to me and I will put it here. I've seen some lovely work today. I would love to leave you longer, but we literally have 5 minutes. You can take your books I have done your tracking.		Student A, if I don't hand in a book what will I get. Student B, well it's your fault if you have lost it. Student A, no I haven't it's at home. I just can't be bothered to bring it in, Student B, well you will get a U then.	
12:05	Teacher is organising the classroom and work.		Students are packing up.	Student A, do we have physics? Student B, yeah.	Students packing up.

			Some students are cleaning up the paint pots.		
				Student E, What shall I do with this then?	
	Responds to Student E.	Just put it in the back it will be fine.		Student F, do you have alopecia? Student G, why do you ask me if I have alopecia?	
12:07	Teacher is still organising.	Is everyone final pieces in the draw? It's not for me to tidy that up for you. That was a good Pack up guys it's looking nice and tidy - we got there in the end.			
		Yours books are ready to take. I am not giving you a homework. But I want you to develop your sketchbook.		Student F, Miss I think your shoes are not a part of the uniform.	
		Right let's have a uniform check before you leave. I am trying to help you out. Ok you can leave.			
12:10		Is it switched off.			

Did the teacher use open-ended questions during dialogic teaching? If so, did it illicit further inquiry from student/s?	Is subject specific terminology being used during pupil-pupil talk?	Are students being giving guidelines , from the teacher, to inform their group work discussion?	Are students being given the opportunity to work together on co-authored work , or collaboration projects?
No. The teacher gave a presentation at the beginning of the lesson on sketchbook development and the mark scheme.	No	No	No
Yes, the teacher did use open-ended questions during one-to-one tutorials. Yes, the student having individual tutorials did ask further questions, but only during the tutorials.	No	No	No
No. The teacher gave instructions to one student (student B) who kept talking across the room to the teacher.	No	No	No

However, the students kept asking further questions about what they needed to do. They were asking many questions and interrupting the one-to-one tutorials that were taking place.			
Yes, the teacher responds to another set of questions from student B. Yes, student B was forced to answer her own questions with the questioning style she was using, they were open-ended questions, but only required very short answers.	No	No	No

Dialogue for Appendix 04 (DA04)

Time	Teacher Activity	Teacher Dialogue	Student Activity	Student Dialogue	Notes
12:10	Gets students to sit down and takes register				
	Teacher gives a great talk and demonstration on PowerPoint on how to structure their sketchbooks. Idea development and their sketchbooks need to have the right amount of ingredience. Teacher shows an example of someone who can't draw but got very				

	good grades, vs a student who was an excellent drawer but got very low grades due to lack of development.				
12:27	Goes around to do individual tutorials		Table 5 conversation Student B shouts across the room.	Student A, I can't imagine, every time I think of ... Student B, it's just weird. I need to ask sir something. Sir I need your help.	
	Teacher responds to Student B.	Did I respond to your email the other day? Yes, I did. Look	Students A & B have their mobiles in their hands.	Student B, did you? Student A, what, what do you want to see? Student B, no. Student A, what do you want to see? Student B, just let me look. Student A, no, what you want to see. Student B, oh my god, you're doing my head in.	

				Student A, you're the one that wants to see, not me.	
	Talks to Student B	What are we going to call that?		Student B, sir you didn't respond to my email from yesterday.	
		I told you to bring in the photographs.		Student B, are these for my final work, or for my developing work?	
		You email me more then all of year 11's combined.			
		Develop the idea first. So get some phots. We are going to collage them together, Get some photos from when you are a baby.		Student B,Is that for homework or developing ideas?	
	Teacher jokes.	You need to do both and decide. I am going to contact IT now to block you.		Student B, ok.	
12:32	Back to tutorial.	So, if we are going to do watercolours. Let me see what you have? You need a small version of that in your materials.	Student B, Back talking to A on table 5.	Student B, just tell me. Student A, is it?	

	Teacher tells students to come to art homework club, tells them they will get biscuits.			Student B, There are never biscuits.	
	Teachers gets packets out of desk and waves them in the air singing.			Student B, Ohh.	
12:35		Student, do you want to come and show me your folder.	Student goes to teacher at his desk.		
				I know what I am going to do for my final piece.	
		I am coming over to you now, let me just get someone sorted.	Looking at phones. Student B has Students A's phone and is looking through it.	A, what are you doing? What are you doing? B, I also pushed that and got a c3. A, I don't know what that means. B, not not lace. A, yeah I know what that means. He is massive. I look at all the weight I've put on, look at my cheeks. Why are you going through	

				that? There are some bad ones on there. Can I at least see. B, no. A, yes I can. B, no you can't.	
12:38	Teacher shows example.	She has done this; she was looking at Cindy Sherman. Everyone needs to be at this stage before next week. You need to do this and transport it onto cartridge paper.	Most student who are working are doing so silently.		A lot of the students working well are working in silence.
				Student A, I wanted to do this. That is fragile	
				Student B, or do you mean you are fragile? what bit of you is fragile.	
	Teacher is talking to a student C in a one-to-one tutorial.	Have you had a chance to do photographs?		No	
		I can show you. I think that you will get more marks if you		Student C, what about doing it in black and white?	
	Teacher ignores Student B.	So if you took photos yeah, I would have a go at this, there is some nice in depth		Student B, Sir.	

		photographs. Hair braided, really nice textured, my worry being that the charcoal on the bigger scale, you would never get the details on a bigger scale.			
	Teacher gets up and gets more questions from other students.				
12:43	Teacher talks to Student C	So how does that reflect what you are doing? How is it related? You don't need to do more research; you need to go and take photographs don't you.		Student C, Yeah but I cant.	
		You can do it now.		Student C, No I don't want to.	
		So you're going to waste the entire lesson aren't you.?			
	Teacher is getting something	Not like that, but look at this, if you did this in charcoal.	Student looks at example.		
12:45	Teacher goes to another student		Table 5	Student A, Definitely not.	

	and opens up their book.				
12:48	Teacher talks to Student B.	Do you know what you are doing? Have you read my comments in the back of your books?		Student B, I didn't even know that was there.	
		You know when everyone got their books,		Student B, No.	
		So do you know such and such artist? He was very famous for having a photographic memory. Do you remember going to Paris?		Student B, Yeah.	
		Well done.			
		So you can do, you should have a go at Stephen Wilkshire's drawings and do a really nice image, but rather than doing it like that you do it like that.		Student B, How do you draw in the negative?	
		You wouldn't need to do that, you just drawing in this bit. You		Student A, Your hand writing is a bit rubbish.	

		want to do it much bigger than that.		Student B, yeah it is rubbish. Student A, you need a translator to read it.	
		You're like an internet troll. Randomly email me like 6000 times.			
		So you are going to do it like this.		Student A, she was stalking me as well. Student B, shut up.	
12:52		So on Thursday you need to enlarge that. And then you need to run graphite on the back of it and transfer it over.		Student A, thank you I know what I am doing now.	
	Teacher speaks to class.	Can I ask that everyone please read the feedback in the back of their books like I did when I emailed you last week.			
		Once I had a suspected brain aneurism and it was less painful then reading your emails.	Student B shows a photos of her mums pregnancy ecogram to teacher. .	Student B, Fetuses, babies, yeah. I have photographs here. I have this. I was a little bean.	

		I don't want to destroy your baby scan photo. Can you come over and photocopy these, so we don't ruin them.			
				Student B, Thank you, sir.	
		You are going to do this, come over here. You do give me a headache. Right press this.		Student B, Oh that's quick, where's the baby scan photo.	
		You collect that yeah. Spread them out in that corner. Oh my days...		Student B, Oh wait. Have I put the wrong things.	
12:56	Goes over to another student.	Ok I will be back in a moment. I am being challenged all on fronts.	Student B scans her own images.		Class is quiet and everyone is working very hard.
	Teacher shows a PP presentation.	Can you see that? Giant monster flower. Between now and Thursday.			
		So there are plenty of woods around there, get some photos. And you can make a massive monster flower sculpture. So you can put one or two photos of different	Student A has gone to help Student B.	Student B, I just pressed that.	

		things on top of each other to create something.			
	Teacher goes over to help Student B.	It only switches off if you don't do a huge amount.	Student b carries on photocopying.		
12:59	Teacher helps student D.	Right, I know you can do that. On next Wednesday I can give technical support. I can't tell you what to do but I can show you how to do it.		Student D, Ok.	
13:00	Goes over to Student E	Giant flower, You can use a fine liner and wash can't you.		Student B, sir do I have to cut them all out? All of them..?	
	Teachers talks to Student B	They all need to go into your book so yes.		I can do it at home if you just tell me what to do	
		We need to get 3 of 4 collages mixing them up. You need to show why you have chosen one over the other. You know how we collages things together.	Listening.	Student B, Yeah, I can do that. Yeah, I can do that like in the middle of a flower.	
		No you need to do 3 or 4 collages with those images and then you will pick your best for your final piece.	Table 3 has not spoken one word with 5 students around it.		

		Is little you a natural form though?		Student B, Yes.	
		Yes so we need to. So if your final piece links to your work in your sketchbook will you get a higher mark or a lower mark?		Student B, Higher.	
			Table 5 talking	Student B, she has told me so many different things, she is weird. Student A, I told her I wouldn't like her if she went through a faze. Student B, well she said she liked you but then she wants a distraction. Student A, yeah but she also didn't want to feel bad. Student B, ooohhh. Student A, so you remember when... that was the first time I said I liked her out loud.	
13:06	Helping another student.		Students A & B looking at their hands and arms.	Student B, look at your skin you look blue. Student A, no I don't, that's the veins.	

				Student B, why are yours so green. Student A, yeah exactly.	
13:08	Teacher provides student D with a tutorial.			Student D, I want to do something like this.	
13:09		What is it about this feeling of imprisonment that makes you want to do this?	Student is upset	Student D, I'm sorry. It's just everything at once.	
	Teacher gets up and gets a box of tissues.				
13:10	Teacher asks students to pack up	Ok pack up, remember you need to have an idea next week and it is art club tomorrow.	Students pack up and leave apart from one student who Teacher is talking to.		
	Teacher just sits quietly listening. Doesn't do much.			People say that it's because she loves me too much.	
		That sounds tough.		One day I am too thin and the next day I need to be careful with what I'm eating because of my weight.	
				She walks in when I'm showering and doesn't give me any space.	

13:38					I shut the door to give them privacy, but I am aware the conversation continues for another 20 minutes.
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